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established by the author between the "Souverain" (which means the people who agree to make the social contract) and the "Prince" (which means only the executive power); the first need not be in all cases looked upon as responsible or as approving *a priori* of the second's actions. Even a legislative body (p. 64) cannot be identified with the "Souverain."

In the same chapter, speaking of religious wars (pp. 67-68), M. Rod maintains that if the government agreed to have no state religion, there would exist no conflict between politics and religion. His allusion to America is clear, but does not prove anything except that in this country politics and religion although (not because) separated do not quarrel under the present conditions. The fact that there is no official connection between them is by no means a guarantee that no trouble nor conflict could arise. Is there not that possibility with regard to the Mormons and the Christian Scientists? There exists no "concordat" in America simply because it would be difficult to decide with what church to make it; and this simply means that instead of the possibility of having trouble with one large Church (as in France), the government may, under certain circumstances, have trouble with any of the hundred and fifty sects in this country.

In regard to M. Rod's views of Rousseau's treatment of his children—views also expressed in his recent drama, *Le Réformateur*, played in Paris in 1906—his conception of that matter does not seem to us to be warranted by Rousseau's discussion of the subject in the "Confessions" and elsewhere. We do not believe that Rousseau's conscience troubled him particularly; the theatrical tone in which he speaks of it occasionally does not seem to be very sincere. He probably felt that it ought to trouble him, but in reality it did so only slightly.

On p. 158 M. Rod maintains that Rousseau only pretended that he wanted to withdraw the manuscript of the *Lettre à l'Archêvêque de Paris* from the hands of the printer. We have positive proof that M. Rod is mistaken. Not long ago we had a chance to read the unpublished letters of Rey (the Amsterdam printer) to Rousseau; Rey speaks of this intention of Rousseau; he is even

much alarmed because he is afraid that he will lose money on the sheets already printed.

On p. 148 there is a slight mistake. M. Rod speaks of de Pury inviting Rousseau to his country place of "Champ du Moulin, à l'autre extrémité de la vallée." De Pury's country place was at Montlésey, and not at the other end of the Val-de-Travers, but above Boveresse, which is on a parallel line with Motiers. Rousseau probably spent a few nights at Champ du Moulin on several occasions, but he did not have a friend there. (See A. Dubois: "J.-J. Rousseau au Champ du Moulin" in 'Musée Neuchâtelois,' 1897.)

ALBERT SCHINZ.

Bryn Mawr College.

SPANISH LITERATURE.

Drake dans la poésie espagnole (1570-1732).

Thèse pour le doctorat d'Université présentée à la Faculté des lettres de l'Université de Paris, par JOHN ARTHUR RAY, M. A. de l'Université de Yale. Paris, 1906. 8vo., pp. xiv-261.

In this thesis, Dr. Ray studies the relations between England and Spain, during the latter part of the sixteenth century, as shown in the Spanish poems inspired by the piracies of Drake. At a period when Queen Elizabeth was regarded by Spaniards as the incarnation of evil, and the English "luteranos," were considered the special emissaries of the Devil, it is but natural to find that Drake, who for years had amused himself by sinking Spanish ships and burning Spanish towns, should have gained for himself the bitter animosity of the Spanish people. The poets of the period, both in Spain and South America, shared in this popular hatred, and in their verses they gave full expression to their resentment for the wrongs they had suffered.

The author first gives a short account of Drake's life, paying particular attention to his voyages to the Indies. This part serves to make the rest of the thesis more easily understood. Then follows a study of Lope de Vega's *Dragontea*. To it is given the most space, partly because of Lope's

literary reputation, and also, because this poem gives a general view of all the incidents of Drake's life.

Lope probably began the *Dragontea* soon after Drake's death, in 1596. He seems to refer to this work at the close of *La Arcadia*:

"Pero volviendo á nuestro Anfriso, os digo que en llegando al pié del altar venerable hincó la rodilla en tierra, y besando la primera grada, comenzó á decirle loores y agradecimientos, con los cuales yo hago fin á sus discursos, colgando la rústica zampoña destos enebros, hasta que otra vez, queriendo el cielo, me oigais cantar al son de instrumentos mas graves, no tiernas pastoriles quejas, sino célebres famosas armas; no pensamientos de pastores groseros, sino empresas de capitanes ilustres."¹

Although the *Dragontea* deals particularly with Drake's last expedition and his death, we find many references to his other exploits. Lope de Vega was fairly well informed in regard to the principal events of Drake's life, and in the *Dragontea* he describes Drake's attack on Nombre de Dios, in 1572,² his circumnavigation of the globe, the expedition of 1585-86, his attack on Cadiz in 1587, the expedition of 1589, and his last expedition and death.

Not less than four epic poems deal with Drake's circumnavigation of the globe. Of these, the two most important, having been written soon after the event, and containing long accounts of Drake, are *La Argentina*, of D. Martin del Barco Centenera, and *Armas Antárticas*, of D. Juan de Miramontes Zuazola.

¹ *Bibl. de aut. esp.*, vol. xxxviii, p. 135. If it be true that this passage relates to the *Dragontea*, it follows that the *Arcadia* was not completed before Lope heard the news of Drake's death in January, 1596. There are other reasons for assigning so late a date to the composition of the *Arcadia*. Dr. H. A. Rennert, *Life of Lope de Vega*, p. 104, judging the words of *Belardo á la Zampoña* as a reference to the death of Doña Isabel de Urbina, concludes that this last part, at least, must have been added after 1595. In the *Arcadia* we find the name of the Chilean, Pedro de Oña, among the famous poets (*Bibl. de aut. esp.*, vol. xxxviii, p. 130), but his literary reputation was hardly great enough to be accorded this honor, before the publication of his *Arauco domado*, in 1596.

² It will be remembered that Sir William D'Avenant treated Drake's operations at Nombre de Dios and Panama (1572-1573) in his play, *The History of Sir Francis Drake*, first published in 1659. This play later formed the third act of D'Avenant's *The Playhouse to be let*. See *The Dramatic Works of Sir William D'Avenant*, Edinburgh, 1873, Vol. iv.

His capture of Cartagena, in 1586, was mentioned by Juan de Castellanos, in the third part of his *Elegías de varones ilustres de Indias*. The same event inspired a *romance*, preserved in the Biblioteca Nacional of Madrid, which is included in this collection of poems on Drake.

On Drake's capture of Cadiz, in 1587, we find a *canción* by Dr. Mescue, who perhaps is the same as the dramatist, Mira de Mescua. There is another poem on Drake's capture of Cadiz, preserved in a manuscript in the British Museum, which might be added to this study of Drake in Spanish poetry. The title reads as follows³:

Eg. 556 (1587-1588).

9. "Relacion de las cosas subcedidas en este presente año de 1587, en la ciudad de Cadiz de nuestra España, miércoles á los 29 de Abril; en octavas. Fecho á ruego de Juan de Rabanera. Beginning: *Es imposible haber cosa sigura*. Original corrected draft of a poem on the attack of Cadiz by Sir Francis Drake. f. 104."

This was probably written soon after Drake's capture of Cadiz.

The part taken by Drake in the defeat of the Armada was treated in a sonnet by the Portuguese poet, Andres Falcão de Resende, and Dr. Ray cites an anonymous *romance*, describing Drake's part in the *Contra-Armada*.

Drake was not the only English pirate who gained the ill-will of the Spanish people. Pedro de Oña and Ercilla, and the anonymous author of *La Sátira Beltraneja*, preserved in manuscript in the Biblioteca Nacional, devoted many verses to the piracies of Richard Hawkins.

Two poems of Cairasco de Figueroa described Drake's invasion of the Canary Islands, in 1595, and we find two poems dealing with Drake's last expedition and death.

Dr. Ray's thesis casts a great deal of new light on the relations between Spain and England in the time of Elizabeth. His material has been gathered, for the most part, from manuscripts, and from books which are practically inaccessible to the student of Spanish history or literature. The brief résumé I have given serves to show the quantity of the material which he has collected, and we may well believe that after his painstaking

³ Gayangos' *Catalogue of the Spanish Manuscripts of the British Museum*, Vol. i, p. 16.

work, little remains to be done in this field for future investigators.

As Dr. Ray admits in his introduction, the poems which he has collected are of greater historical than literary interest. As literary productions, they are certainly not of the first order, but they are of the greatest interest to the student of Spanish and of English history. We read much of Drake, written from an English point of view, but this study of Drake in Spanish poetry approaches the subject from a new standpoint, and therefore is all the more welcome.

It is a curious coincidence that this thesis, studying Drake's position in Spanish poetry, and for the most part in Spanish epic poetry, should appear almost simultaneously with the publication of an epic poem on Drake by a young English poet, Mr. Alfred Noyes. In the latter's work, the lyric element, the love of the sea and of adventure, plays a greater rôle than in the Spanish epics on Drake. A song like the following from *Drake, an English Epic*, Book II, forms a strong contrast to the monotonous accounts of the Spanish poets :

"The moon is up : the stars are bright :
The wind is fresh and free !
We're out to seek for gold to-night
Across the silver sea !
The world was growing gray and old !
Break out the sails again :
We're out to seek a Realm of Gold
Beyond the Spanish Main."

Drake's life and adventures are extremely interesting whether we read them in English or in Spanish. As his biographer, Mr. Julian Corbett, writes, "From his cradle to his grave, the story is one long draught of strong waters, and the very first sip intoxicates."⁴ To obtain a complete idea of Drake's personality, we should read both the English and Spanish poetry which he inspired, for he was a curious mixture of hero and pirate, and we find him treated in both rôles, according to the point of view of the poet. Dr. Ray's thesis gives us a complete and satisfactory picture of Drake, the pirate. We must look to English poets for Drake, the hero, and founder of the English navy.

J. P. WICKERSHAM CRAWFORD.

University of Pennsylvania.

⁴Sir Francis Drake, 1894.

Anthony Brewer's *The Love-sick King*, edited from the Quarto of 1655, by A. E. H. SWAEN. (*Materialien zur Kunde des älteren Englischen Dramas*, No. 18.) Louvain, 1907.

In spite of his obvious industry and scholarly painstaking, Mr. Swaen has been unable to add anything to our meagre knowledge of the author, Anthony Brewer, or to fix with any exactness the date of the play. These points will probably remain obscure, unless, of course, something new turns up.

The sources of the play, also, present difficulties. Mr. Swaen has collected much valuable material, all, however, general, for Brewer seems to have had no direct source for his plot. The plot, indeed, is a hopeless tangle of facts ; as Mr. Swaen remarks : "Thornton who flourished under Henry IV is represented as living in the reign of Canute ; Canute who was victorious and reigned over England till his death in 1035 is represented as being defeated by Alfred, who died in 901 !"

According to the plan of the *Materialien* series, Mr. Swaen gives a faithful page-for-page, line-for-line reprint, in which "the original has been scrupulously followed in all details, except that a modern s has been printed instead of the old-fashioned long f." The text is printed from a copy in the Royal Library at the Hague. This copy, however, is imperfect, having the lower margins closely shaved, so that many bottom lines are missing. The missing lines are supplied from the British Museum copy, which, unfortunately, is also not quite perfect. For this reason the editor has not been able to give an absolutely complete reprint ; two unimportant bottom lines, containing in one case the catchword and in the other case both the catchword and the signature, are missing.

Since I possess a perfect and clear copy of the first edition, I have undertaken to collate my copy with Mr. Swaen's reprint. The omissions and errors that I have noted I give below. Some of the errors may, of course, be due to differences in the originals ; most of them, however, are due to the natural difficulty of faithfully reproducing an old text.

Line 60, for "beat 'em" read "beat'em" :
l. 108, for the semicolon substitute a comma : l.
110, for the colon substitute a semicolon : l.